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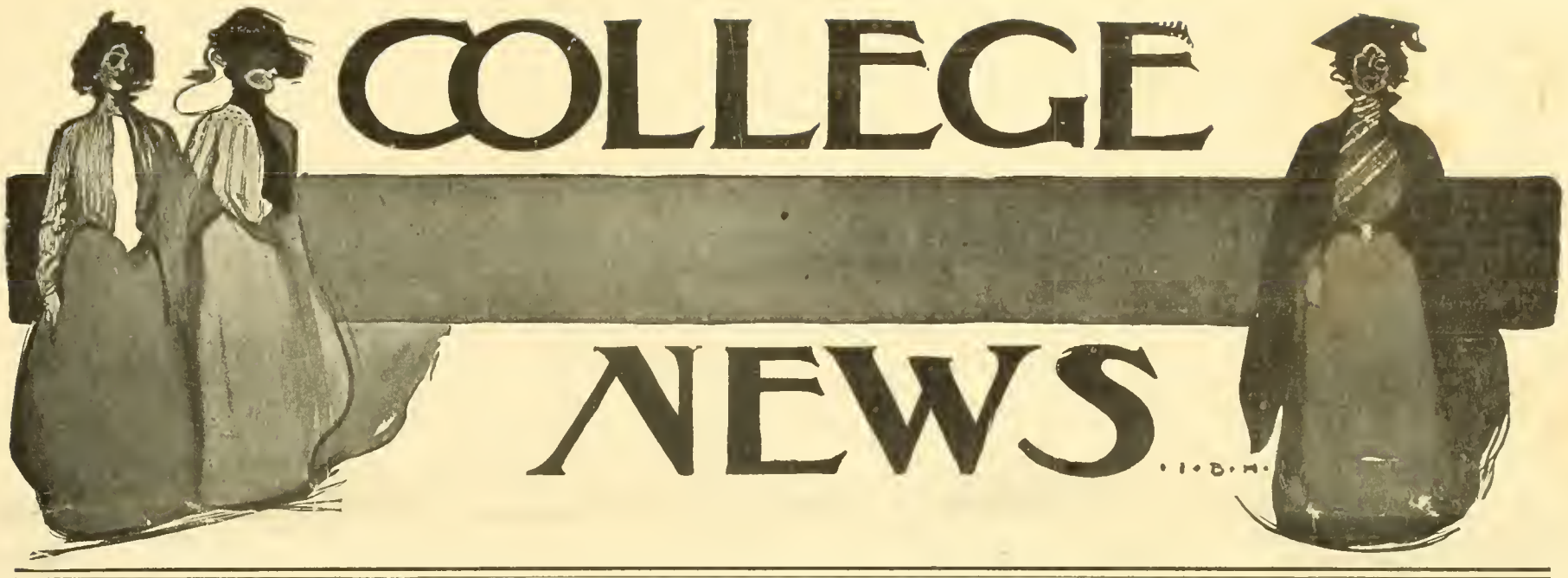

Vol. 5. No. 15. WELLESLEY, MASS., WEDNESDAY, JANUARY 31, 1906. Price, 5 Cents

Plays of the Irish National Theatre.

On Thursday afternoon, January 25th, four plays of the Irish National Theatre were presented at the Colonial Theatre. Mr. Clayton D. Gilbert of the Emerson School of Oratory trained the cast, which was composed of students of this school, aided by children from Miss Dougherty's Children's Stock Company.

The first play was "The Saxon Shillin'" by Patrick Colum. It took us into the blank misery of the Kearney's cottage in the west of Ireland, with the pall of a rainy noonday intensifying the atmosphere We learn of the oppression which the father had suffered as a Fenian, the disgrace of the brother Hugh's joining the red-coats, and the menace of eviction, through the two sisters Brighid and Maggie. They are interrupted by the brother himself who offers them "Saxon shillins" for the rent which is due. With intense feeling the sisters refuse. Upon this scene enters Farelly, the landlord's agent who too is dependent upon the landlord's Saxon shillin's. He warns Kearney of suspect by his regiment; the bugle call of the red-coats sound. Then follows the approach of the guard. Kearney dashes off his uniform, curses the landlord and Saxons, takes his father's gun and goes out to protect his sisters. A cry is heard. The brother falls into the bare room shot through. This is one impression of the horror of an eviction to the Irish tenant the poverty and despair. No doubt this is even to-day one of the social problems in Ireland. The Anti-English spirit, the principle of independence which was prominent in the galleries, as well as on the floor, applauded patriotically, while, if the aliens did not find every point clear, they too gave approval for the subjective manner in which the actors handled their parts. Miss Beulah Dix, one of the Radcliffe writers, as Brighid Kearney gave an interpretation which was careful and sympathic.

"The Lost Saint," a mystery play written by Dr. Douglass Hyde followed. The scene was in the stone-walled teaching room of a monastery, a very long time ago. Rows of benches were filled with small children with their bare thin legs hanging over the edge. At the desk before them sat a teacher in a long flowing robe. They recited lines from the poems of the long lost saint, Angus Ceile. There comes in an old man with a round wooden bowl. He picks the crumbs which have fallen from their meal to give to the little birds. As the poem is recited, Conall a shy-eyed boy, blunders, the master rebukes him and names him half-witted, and bids him stay within until the poem is learned. During the recess Conall falls upon the wooden seat and weeps. To him comes the old man with soothing hand and voice, and askes a prayer from God on the "soft lad," to aid him in his memory, and "clear the mist from his mind." Just as the old man had cared for the smallest birds, gathering seeds and crumbs, so he comforts the little boy. When the recess is over the teacher, with the smallest boy clinging to his robe, overhears the prayer and scorns the power of the white haired man. Then the child awakens, speaks of the vision which came to him, and clearly recites the whole sacred poem. Dismayed, shamed, the teacher recognizes the Lost Saint in the familiar old man and falls upon his knees.

The play in spirit of faith, of power was most successful of all the plays. It possessed a high feeling of color and a deep sense of mystery. It flamed with the Celtic imagination. The excellent work by Mr. Lambert as an old man added to the charm of the impression.

Between the acts the orchestra played a strain of sea-music to introduce the next play.

Mr. J. M. Synge who wrote the folk-tragedy "Riders to the Sea" touched the same strain that Miss Rickert did in the beginning of "The Reapers," that motif of the relentlessness and fascination of the sea. He gave us one definite concrete example—Maurya mourning "nigh dead with tears" over the death of her son Michael, Bartley, the youngest son, as his father before him intends to go to sea, to be gone as he reassures his mother "for three, or for four, or for five days" and dressing in Michael's old shirt starts to set out His mother begs him to remain, to be the only man, to build the coffin all of white boards from Connemarra for her. Kathleen and Nora plead for Maurya to give Bartley her speed well; and when he has left without it, they place the hot cake they have been baking, in the mother's arms, place the stick from Galway in her hands and urge her out to him. She returns shaken by the vision she has seen of Michael, galloping on his mare. Her stick drops and her eyes grow bright She runs down the long line of men from that fishing hut, the father, and his sire and the seven sons—all are swallowed by the the sea—some were found and some were not, she croons and tears at her gray robe. The sound of moaning voices, first afar off as the wash of the sea then nearer, it comes. A crowd of mourners, men, women and children drag in: four men bear in the body of Bartley, who has just been drowned. Maurya with the coat and socks of Michael pressed to her breast as if it they were a child, shrieks and prays at this sight of her son. No hope, no happiness, nothing but bitterness and mournful sorrow falls upon the scene. The extreme simplicity constitutes the forcefulness and intensity of this tragedy. Stirring, it was, as a bit of the sorrow of life in its naked truth put before our eyes. The strongest effect was secured before the mourners had arrived, when Maurya was tossed and cut by her grief and foreboding. This was better managed than the latter part, which was far too long drawn out.

One may well earnestly desire that such a well rounded artistic phase of life might be produced here in America. We are a nation old enough, and enough united in growth to justify any attempt. We must have playwrites with latent power to discover and lay before us certain passionate, intense phases of our own American life, even as forceful and inspiring as the plays of the Irish National Theatre. Clyde Fitch is satisfied to be merely satirical against the conventional city life. Angustus Thomas writes with a lighter and less deliberate stroke. Both write for the theatre-goer, whose only desire is novelty and amusement not homely, raw every day scenes of every day life.

The spell of the sea is not dispelled by the last play, a rollicking comedy in one act by Dr. Hyde called "The Twisting of the Rope." In fact the charm of this play lay in the dances beginning and ending the scene,—dances bright with pretty mavouneens and Sheamuses,—interrupted by Hanrahan, the wild old bard who straightway wins the love of Oona, the daughter of the house. The wily trick and artifice, dear to the Celtic mind which has Cuchullain ever in memory, is used by Sheamus to rid the house of the engaging bard. The twisting of the rope by which the comedy gains its name is proposed to the poet, who boastful and scornful of all Clouts in Minster assays the twisting of the hay in the rope, at the end of which he walks backwards through the door. It is shut upon him. The trick is played! They think of him no more. Oona is reconciled to Sheamus, her betrothed, joins in the dance, and all is gay with the music of bag-pipe and flying feet The neighbour Sheela who comes to the dance and urges the trick upon Hanrahan is very amusing and delightful as played by Miss Eacker. The color, the flaming red of the traditional Irish cloak, which one fair-

(Concluded on Page 2.)

College News.

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All subscriptions should be sent to Miss Eleanor Farrar.

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Louise Warner, 1907 Alice W. Farrar, 1908

"Entered as second class matter, November 12, 1903, at the Post Office, at Wellesley, Mass., under the Act of Congress, March 3, 1879."

DEAR COLLEGE NEWS:

Is it not possible to have an orchestra at Wellesley? I believe that it is possible and at a small expenditure of time, too. Can we not do what they do at Smith and Vassar? If any student who can play an instrument of the symphony orchestra will send me her name and the name of the instrument, we can make a beginning. Are there any students now in College who are willing to learn the Flute, Clarinet, Viola or 'Cello?

Yours for progress,
H. C. Macdougall.

The NEWS was very much pleased to receive this letter from Mr. Macdougall The recent lectures on the brass and wood-wind of the modern orchestra have brought a better understanding and a closer interest in this phase of musical expression to those of us who were so fortunate as to hear them. With the new interest, comes the desire for a nearer acquaintance with, and a more frequent enjoyment of orchestral music, and the possibilities for adequate realization of this desire, suggested in Mr. Macdougall's letter, promise a vast amount of profit and pleasure to the college community. We can all appreciate the freshness and new scope of musical interest which the opening of this hitherto unexplored wealth of musical composition would bring to our little world. And why may we not realize this ambition, if other colleges have done so? Must we acknowledge inferiority in this respect, as we already have to Vassar and Smith in the numbers and enthusiasm of their Silver Bay delegations; to Holyoke and Radcleffe in well equipped library buildings; to Smith in the opportunity for increased social activity offered by its Students' Building and for the study of French in its "French House?"

It would appear that a moderate expenditure of interest and time would be repaid by a great gain for the college in musical development. With the realization of this end in view, we beg a speedy, and enthusiastic response to Mr. Macdougall's kind suggestion.

(Continued from Page 1.)

Plays of the Irish National Theatre.

haired dancer flung out over her shoulders as she was spun about by her partner, and the yellow, buff and brown suits of the boys, the light heartiness and happy sp t with which the children danced th curls up and down, raced here and the made this last picture of Irish life very c plete. The acting did prove, after the first two plays, amateurish and crude, and the stage setting carelessly managed—yet the impressions were keen, effective and connected as incidents in life often happen to be, and as varied, filling us with wonder at the intensity of feeling the sense of the whole which we carried away.

The opportunity of seeing these plays may come again to the public and it is well for the many girls who did not see them, to realize their value, as examples of modern play craft, and as productions of the spirit of the Gaelic League whose leader was so warmly welcomed a short time ago at Wellesley.

M. S., 1907.

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COLLEGE CALENDAR.

Wednesday, January 31, 4.20-5 P.M., recital in Billings Hall by students of the Music Department.

Thursday, February 1, regular mid-week prayer meeting of the Christian Association.

Saturday, February 4, at 7.30 P.M., in the Barn, Senior Barnswallows.

Sunday, February 4, services in Houghton Memorial Chapel. Sermon by President Charles Cuthbert Hall of the Union Theological Seminary.

7 P.M., address under the auspices of the Missionary Committee of the Christian Association.

Monday, February 5, at 7.30 P.M., in Billings Hall, a concert, "Echoes from the Balkans," by Rev. William W. Sleeper and Mrs. May Sleeper Ruggles.

COLLEGE NOTES.

The Scribblers' Club met in the Agora House, Friday, January 19. Miss Warren read.

A luncheon for the members of the class of 1905 who were visiting College over Sunday, January 21, was given in the Phi Sigma House, Monday, January 22. The following is the list of those present: Ida Ellison, Carolyn P. Nelson, Helen M. Norton, Sarah J. Woodward, Maria L. Dowd, Helen L. Robertson, Edith L. Ball, Mabel E. Emerson, Agnes H. Smith, Georgina W. Silleox, Ellen R. Manchester, Isabel C. Brown, Laura A. Hibbard, Ethel Sullivan, Abbie S. Condit, Nellie A. Hubbs, Elizabeth R. Camp, Bessie C. Champney, Jane S. Eaton, Flora Humphrey.

The Graduate Club held an informal social meeting at the Tau Zeta Epsilon House on Tuesday evening, January 23, 1906.

A meeting of the Alliance Francaise was held in the Shakespeare House, Monday evening, January 29. The fourth and fifth acts of the "Bourgeois Gentilhomme" were given.

On Tuesday, January 30, the Debate Club held an open meeting. The meeting took the form of a board to arbitrate the Troy strike. A more detailed account will appear in the next issue of the NEWS.

Professor Woodbridge of Columbia University gave a very interesting lecture on "Evolution and Intelligence" before the Philosophy Club and members of the Department on Wednesday evening, January 24.

The mid-week prayer meeting on January 25 was led by Sarah E. Eustis, 1906. The subject for the evening was: What have we learned from the Bible study this year?

Professor Whiting lectured at Mt. Holyoke College on the evening of January 25 on "New Radiations." The lecture was illustrated by experiments and by lantern slides. President Wooley invited the members of the science faculty and the Wellesley graduates, five in number, who are members of her faculty, to meet Professor Whiting at dinner.

Mr. and Mrs. Hamilton entertained the Musical Theory 14 Class at their home on Thursday evening, January 25, 1906. Mr. Foster of Providence gave some delightful violin selections.

A meeting of the Social Study Circle was held in the Art Building, Friday evening, January 26.

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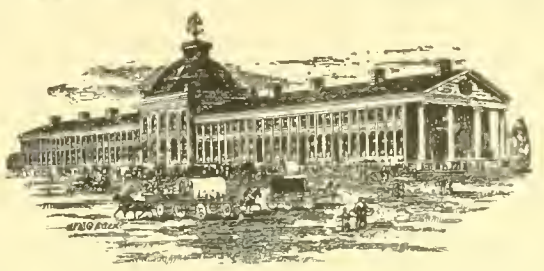

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FREE PRESS.

I.

Now that winter has ceased to be the subject of raillery, and ice is forming about the edges of Lake Waban, it is to be trusted that each one of us will have but one thought in mind—the Ice Carnival! So when one of the martyrs upon the Carnival Committee stealthily draws near a room showing signs of habitation, and apologetically broaches the subject of contribution to that worthy object, let us not listen too grievously, but instead interrupt the plea with generous opulence. S. G.

II.

In our use of the trolleys about Wellesley, we are brought, more than in any other way, in contact with all classes of the community; what the community thinks of us is hard to say. We enter a Natick car, for instance, either alone or in groups, too often hatless, sometimes in a sweater and furs; it is but few of us who go properly hatted and coated, quietly and demurely. Of the people of the community who smile at the thoughtlessness of the college girls we need think but little; but there are many who may not take so limited a view. On the car there are, perhaps, two or three young women who have been teaching in district schools during the day; they are laughing and talking happily enough among themselves, when suddenly in comes a college girl. The talking ceases, or continues only at half speed; they become self-conscious, instinctively comparing themselves with the newcomer. It is inevitable that these young women should feel the advantages of the Wellesley girl; her very lack of self-consciousness they perhaps misconstrue as conscious superiority. It is not to be desired that, if we happen to be in a group of our friends, our conversation falls entirely on "exams" and "cuts" and other purely college subjects; if we are alone, we devour the Riverside Edition of Spenser's "Faerie Queen" with Wellesley written on the cover,—perhaps we lay it down beside us with the Wellesley side uppermost. And we continually make ourselves conspicuous by going about hatless.

Girls, instead of blindly following this conspicuous habit, instead of flaunting the name of Wellesley everywhere, instead of claiming the "license" which we consider our due as college girls, let us make all with whom we come in contact—from the teachers in the district schools and the old man opposite, who has been in the stock-yards, to the woman in the corner with a dozen bundles and two babies—let us make them all feel a friendly respect for the girls who are here to learn to be women of culture and tenderness. To be thoughtful is only doing our part to remove the idea of the bread-winners that the mental workers are unfeeling parasites. The name of Wellesley means to these people simply what we, in words and actions, make it mean; why flaunt it? T. 1908.

III.

Elevator etiquette in the world at large is an uncertain and varying quality. In the department store it is a thing unknown and even in hotels and business houses of good standing a surprising amount of rudeness is to be observed in the jostle before the door. Since our return from vacation, the new elevator has been running, and, except in the morning after chapel, or at noon, it can easily accommodate all who wish to enter. At these times, however, there is need for courtesy. If this brief foreword may have the proverbial effect of "a word to the wise" a precedent may be established which will make pushing and crowding a social impossibility. L.

IV.

In almost every recitation at College Hall, there comes a moment where the instructor's voice is drowned by an ambitious orator or songstress in the corridor. Of course, we college girls try to have broad interests; we try to listen with equal attention to a discussion on ethics or a recital of Mary Smith's last letter from home, but we do appreciate it when our attention is allowed to concentrate on one thing at a time. As it is, we leave class with most varied gleanings of knowledge:—Lessing devoted all his energies to destroying the French influence in Germany—somebody out in the hall hasn't seen somebody else for ages—he opposed Gottshed—English 2 has just had the most awful quiz—he had a very broad knowledge of classical literature—it's just pouring outdoors and Tilly Jones lost her rubbers yesterday! Would it be possible for communicative souls to give vent to their pent-up feelings in some place other than the College Hall corridors, at some other time than during recitation periods? Could not the charming renderings of "Dearie" and "Everybody works but Father" be reserved for centre, between classes, when all the assembled faculty and students could enjoy them? We do not in the least advocate a total suppression of joyous exuberance—merely a regard for the old adage, "a place for everything and everything in its place!" 1908.

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MUSIC NOTES.

On Sunday evening, January 28, an interesting musical program was given at the vesper service. Mr. Macdougall played the slow movement from Schubert's Unfinished Symphony; and the choir sang "By the Waters of Babylon," by Neidlinger, and Barnby's anthem, "Abide with me," the soloists being Miss Legg and Miss Williams.

At Billings Hall, at 4.20 on the afternoon of Wednesday, January 31, the students of the Music Department will render the following program:

Piano:
Gavotte in B flat.....Handel
Miss Dorothy Hinds, 1909.

Voice:
"She wears a Rose in her Hair".....Hawley
"At Parting".....Rogers
"For me the Jasmine Buds Unfold".....Beach
Miss Edith Flickinger, 1906.

Piano:
"In April".....Tschaikowski
Miss Anna Dickinson, 1906.

Voice:
"Peacefully Slumber".....Randegger
Miss Elizabeth Goddard, 1906.
(With violin obligato by Miss Alice Chase, 1906.)

Piano:
First movement from Concerto in C minor.....Beethoven
(With second piano accompaniment.)
Miss Mabel J. Bowden, 1906.

On Monday evening, February 5, an unusually interesting concert will be given at Billings Hall, by Mrs. May Sleeper Ruggles and the Rev. William Washburn Sleeper. The program will be "Echoes from the Balkans," and will consist of Bulgarian folk-songs and national airs. During his five years' residence in Bulgaria, Mr. Sleeper has made extensive collections of this fascinating music, most of which is unpublished, and is handed down from generation to generation in oral form. The opportunity offered us in this concert is one greatly to be appreciated from an intellectual standpoint as well as from the point of view of purely æsthetic enjoyment.

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Far out in old Atlantic, Mrs. Gulf Stream one fine day,
Decided to move westward, full forty miles, they say;
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And when she came near Boston land, she took the coast by storm;
She was Neptune's descendent, so her manners were "good form,"
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Sprouted out at once as fresh and green as you could please,
While Glee-Club birds sang sweetly 'neath budding Alumna trees.

The campus bloomed in Easter hats most flowery,—quite the thing;
Cousin Lake Waban "broke the ice," in one tremendous fling;
The elevator gambolled like a woolly lamb in spring.

The heating-plant alone stayed cold,—then burned with jealousy
And hotly cried, "I see they have no further use for me.
If this is Rockefeller's thanks, I'll speak to Carnegie!"

Mrs. Gulf Stream was introduced to Miss Geology,
Remarked, "You wish to understand what force deflected me?
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J. N.

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The Brass Instruments of the Symphony Orchestra.

The lecture of January 17, on the instruments of the Symphony Orchestra, was continued by Professor Macdougall on the afternoon of January 25. The subject for the afternoon's consideration was the Brass of the Symphony Orchestra; these are the trumpet, cornet, trombone, tuba and French horn.

The trumpet is one of the most ancient of instruments, strong and exceedingly brilliant in tone. It is the soprano among the brass instruments. The cornet is a modern instrument, often substituted for the trumpet; but its tone-quality, although very like that of the trumpet, is more metallic and less pleasing.

The trombone, also very ancient, is capable, like the stringed instruments, of the finer shades of intonation; it is noble, powerful in tone, with great dynamic range; the tenor or bass of the brass instruments.

The tuba is much less ancient than the instruments above mentioned; it is comparatively recent, having been invented by Adolphe Sax in the last century. This instrument is the deep bass of the brass instruments. It is capable of producing very low tones, but tones which are, at the same time, deep, round and full.

Most beautiful and pleasing in tone of all the brass instruments, is the French horn, an instrument very much coiled and recoiled upon itself, possessing about fourteen feet of tube length if turned into a straight line. Its tone is beautifully round, soft and full. It is the alto or tenor of the brass of the Orchestra.

Professor Macdougall was assisted in this lecture, as in the previous one, by Associate Professor Hamilton at the pianoforte, and by members of the Boston Symphony, Messrs. M. Hess, French horn; C. Merrill, trumpet and cornet; L. Hampe, trombone; J. F. Dworak, tuba.

The illustrative selections chosen were as follows:

Trumpet:

1. Fra Diavolo (with pianoforte).

Cornet and Trumpet:

2. Piece, "Rosary," Nevin (with pianoforte)

Trombone:

3. Positions (without pianoforte). To show method of manipulation and tone production.
4. Piece (with pianoforte).

French Horn.

5. Der Freischutz (with pianoforte).

Tuba:

6. Extract from Overture to Meistersinger (with horn and pianoforte).
7. Extract from Overture to Tannhauser (with trombone and horn).
8. Horn solo (with pianoforte).
9. Chorale (tuba, trumpet, horn and trombone).
10. Walhalla Theme from Die Walkurie (trumpet horn, trombone, tuba.
11. Extract from the Ride of the Walkyries (trombone, tuba, with pianoforte).

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ALUMNÆ NOTES.

In addition to notes concerning graduates, the Alumnæ Column will contain items of interest about members of the Faculty, past and present, and former students.

The small number of Alumnæ subscribing for the Wellesley Magazine without the COLLEGE NEWS makes it seem advisable not to repeat hereafter, in the Magazine, short, personal items which have already been printed in the NEWS. All official notices, from the College or Alumnæ Association, and all notes of marriages, births, and deaths, will however continue to appear in both publications. Reports from Wellesley Clubs will be given in full in the Magazine only. The NEWS will usually contain a brief mention of items given in detail in the Magazine.

The Alumnæ column of the Magazine seems the appropriate place for the discussion of all doings of Wellesley women which are of more than passing interest. The Alumnæ and Faculty are accordingly asked to send to the Alumnæ editor accounts of literary, philanthropic, educational, or other work in which they are engaged; and to suggest to the Alumnæ editor sources in which she can find material of interest for this column.

The Colorado Wellesley Club held the regular annual Holiday Luncheon on Saturday, December 30. The New York Wellesley Club met for its annual luncheon on January 20, with Miss Hazard, Miss Darlington, Mrs. Craigie ("John Oliver Hobbes") and others as guests.

Dr. Julia Bissell, 1886, is in charge of the "College Creche," in Buffalo, a day nursery under the charge of the A. C. A. Her address is 729 Washington Street, Buffalo.

Miss Caroline R. Fletcher, 1889, of the department of Latin, is to take a party of college women through Europe next summer, under the auspices of the Bureau of University Travel, Boston. Miss Fletcher, who is now in Rome studying at the American School, is to spend the spring traveling in Northern Europe and England, and will meet the party in Liverpool the last of June. The route followed will be through England, across Europe to Italy, then by steamer to places of interest on the Mediterranean, and home from Naples. At different points on the journey, the members of this party have the opportunity of hearing lectures on subjects connected with the places visited, by such men as Lorado Taft, the sculptor, of Chicago, and Dr. Babcock of Berlin.

Miss Mabel T. Wellman, 1895, is still teaching in Rockford College, Rockford, Illinois, in the department of Chemistry and Home Economics. She has also been studying Chemical Theory in the University of Chicago, and has taken a course in Household Management under Dean Talbot and one in Sociology of the Family, for the sake of its application in Home Economics.

Miss Clara Louise Alden, 1897, is studying at the University of Colorado. Her address is 1121 13th Street, Boulder, Colorado.

Miss Francis Rousmaniere, 1900, spent part of last summer as matron of one of the girl's houses at the George Junior Republic, and speaks enthusiastically of the inspiration of the life there. Miss Rousmaniere is studying again at Radcliffe this year, and hopes to take her doctor's degree in June. Her work is in inductive logic, under Professor Royce, and her thesis has for its subject, "The Function of the Crucial Experiment."

We quote one stanza of a poem for the New Year, by Miss Mary Wallace Brooks, 1902, which appeared in the *Designer* for January.

Out of shadow into sun
Move our feet, as, pilgrim-shod,
We approach, our travel done,
The all-glorious light of God.
Friend of wanderers, fainting, worn
(Thou wast weary—Thou didst mourn)
Bless us through the coming year;
Make Thy way our journey here.

BIRTHS.

January 1, 1906, a son to Mrs. Cornelia Park Knaebel, 1896.

December 19, 1905, a second daughter, Lester, to Mrs. Fannie Carpenter Parker, formerly of 1897.

January 19, 1906, a son, Christopher Morrison, to Mrs. Claire Morrison Case, 1902.

At Putnam, Connecticut, December 16, 1905, a son, Leon Townley Wilson, Jr., to Mrs. Lelia Morse Wilson, 1903.

DEATHS.

In Denver, Colorado, January 5, 1906, B. F. Harrington, father of Miss Helen Harrington, 1902.

January 14, 1906, Mrs. Mary Traversie Patterson, 1889.

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ART NOTES.

It is to be hoped that the exhibition of pictures by Mr. Joseph Sindon Smith now in the gallery of the Art Building will be seen by every one in the College. Not only have the pictures great archæological interest, but they are artistically a high achievement.

They are in no sense imitations but wonderful representations, giving one a sense of absolute reality—and they are painted with such sympathy and true understanding, that they lend a new interest to the works of art which they represent.

The collection is of varied interest including as it does Egyptian, Japanese and Spanish subjects, together with copies of well known Italian paintings.

It should be of interest to all members of the College to learn that an exhibition of paintings by Mr. Charles H. Woodbury, of the Art Department, is now being held at Kimball's, 31 Beacon street, and will be open through February third

The Seventy-third Annual Exhibition of the Boston Art Club, consisting of paintings in oil, and sculpture, will be open until February third, on Dartmouth street, corner of Newbury.

Tickets may be found on the Art Bulletin Board for the exhibition, at the Saint Botolph Club, of landscapes by J. Frank Currier, which will be open from January twenty-seventh until February seventeenth.

MONDAY EVENING CONCERT.

On Monday evening, January 22, 1906, a very enjoyable concert was given in Billings Hall by Miss Hurd, pianist, Mr. Bertram Currier, 'cellist, and Mr. Frank Currier, violinist. The program was as follows:

Piano, Violin and 'Cello:

Trio in C minor, Op. 1, No. 3.....Beethoven
Allegro con brio.
Andante cantabile con variazioni.
Minuetto.
Finale: prestissimo.

'Cello:

Meditation from "Thais".....Massenet
Allegro appassionato.....Saint Saens
"Ein Traum".....Olga Brandenburg

Violin:

Legende.....Wieniowski
Mazurka di Concert.....Musin
Les Adieux.....Sarasate

Piano, Violin and 'Cello:

Second movement from Trio, Op. 15.....Smetana
Allegro.
Alternative I.
Alternative II.

Mr. Frank Currier's technique was excellent. He played the difficult pizzicato passages in the "Mazurka di Concert" with great ease and brilliancy. His tone in the "Legende" was full and beautiful. The numbers were familiar, and the audience showed their appreciation by calling for several encores.

Mr. Bertram Currier played the "Meditation" and "Ein Traum" with much feeling. The Allegro Appassionato was difficult and was well rendered.

Miss Hurd, as usual, rendered her part of the difficult selections with great brilliancy and precision. She was also a very sympathetic accompanist for the violin and 'cello numbers.

THEATRE NOTES.

Tremont Theater—Marie Cahill in "Molly Moonshine."
Hollis Street Theater—William Gillette in "Clarice."
Colonial Theater—Viola Allen in "The Toast of the Town"
Boston Theater—"Babes in the Wood."

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March 5. Mr. James Duncan, Secretary of the Granite Cutters' Union and First Vice-president of the American Federation of Labor. Subject, "The Rise of a Great Labor Union."

March 19. Mr. Henry Sterling, Secretary of the Boston Typographical Union. Subject, "The Eight-hour Day."

April 2. Joint Discussion by Mr. Henry Abrahams, Secretary of the Central Labor Union and Miss Edith Abbott, of the Woman's Trade Union League. Subject, "The Woman Wage Earner."

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